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# JANUARY, 1943

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## THE SNOB QUESTION—CONTINUED

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## "DOING OUR BIT"

In the past two months, I have done a good deal of traveling, conferring with authorities in regard to the war.

The writers of the country, who have worked hard in normal times to **entertain**, are now working doubly hard to **help win the war** by building morale. Our Government knows it, values their cooperation, and is doing everything possible to encourage the production of fiction and non-fiction as a vital factor in building civilian morale. So much so, that it is making specific recommendations as to the kind of writing it would like to see done and the kind of plots it would like to see used. These recommendations are issued to writers, and also to editors for their guidance in purchasing manuscripts.

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## MOSTLY PERSONAL

By JOHN T. BARTLETT, Co-Publisher



John T. Bartlett

CONSIDERING the natural insignificance of a burro, would you consider it fair to the "prospector's best friend" to photograph him with a 7-ft. man? I learned of Willard D. Morgan's great stature when he sent me such a photograph years ago. Then he was a Los Angeles free-lance writer, with a passion for photography. He has just sent me

current copies of *The Complete Photographer*, of which he is general editor.

They contain articles by Stanley A. Katcher on "Legal Aspects of Photography" which cover the subject far better than anything else I have seen. The issues are Nos. 34 and 35. If you use photos in connection with your writing, you should acquire this material for study and reference.

▲ ▲

One of our readers seeks my comment on Louise Dickinson Rich, whose "We Take To the Woods" is now a best-seller. Says this reader, "Mrs. Rich relates that her husband, when the first baby arrived without benefit of doctor or midwife, tied the umbilical cord with a rope. Anyone who knows anything about childbirth will realize what a ridiculous statement that is. I think that writers like Mrs. Rich, who put such fantastic material in their books, are a disgrace to the literary profession."

Not being an expert on this particular subject, I referred the question to my wife. I remembered that before our second boy was born, we were on a lonely New Hampshire mountain farm. A long time later I learned that Margaret, knowing the baby might come before it was possible to get the doctor eight miles away (we had no telephone), had prepared complete instructions for me to follow in the event of emergency. Well, we moved to town; at 3 a. m. I rode a bicycle a mile and a half. And I never did read the instructions.

But Margaret informs me that she directed me to use a silk thread, had a spool of it in a basket with the scissors, the olive oil and other essentials. That was in 1915, when home-births were common and doctors expected mothers to have such necessary

## THE AUTHOR & JOURNALIST

Founded, 1916, by Willard E. Hawkins

Published Monthly at  
1837 Champa Street, Denver, Colorado

John T. and Margaret A. Bartlett, Editors  
and Publishers

David Raffelock, Associate Editor  
Student Writer Department, Conducted by  
Willard E. Hawkins

Entered as second-class matter, April 21, 1916, at the Post Office at Denver, Colorado, under the act of March 3, 1879. Copyright by the Author & Journalist Publishing Co. Printed in the U. S. A.

SUBSCRIPTION RATES: \$2 per year, in advance; Canada and Foreign, \$2.50. Single copies, 20c. Advertising rates furnished on request.

Vol. XXVIII

JANUARY, 1943

No. 1

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items ready for them to use. In her book, Mrs. Rich has a neighbor report, "Rope! That poor little kid! The knot's bigger than he is!"

Rope is pretty large. It is usually thought of as half an inch or more in diameter. *Time's* reviewer, I note, alluded to this incident, but with kindness used the word *cord* instead of Mrs. Rich's (or Mrs. Rich's neighbor's) *rope*.

Let's not criticize Mrs. Rich. Perhaps it was a case of the neighbor-lady's careless choice of words (though thread, string, cord, and rope are words we don't often hear misused.) There is another possibility. Perhaps Mrs. Rich didn't write her story this way at all. Perhaps her manuscript was touched up by an editor. If it were, and the result is ridiculous, there is nothing novel in the incident. Editors are constantly touching up manuscripts—and forever embarrassing writers with blunders for which the latter are blamed.

I am sending a marked copy of this issue to Mrs. Rich.

▲ ▲

Buford Eatman, of Monroe, Louisiana, took a bus to Boulder one Saturday evening in late November and looked me up. Eatman, an A. & J. subscriber, is as husky a young soldier as you'll meet in weeks. He talked well of army life (he is in the medical department, training at Fitzsimons Hospital, Denver), but the real self appeared when he began to discuss his literary experiences. For three years he specialized

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in gags, and developed a crew of gag-writers around Monroe.

He offered the gags to cartoonists who paid on a percentage basis (25% to 40% of price received for finished cartoons). He built up his list of buyers by addressing cartoonists in care of the magazines (*Collier's*, *Esquire*, *Satevepost* and others) in which their work appeared. "After this job is done," the soldier said, "I'm going to return to gags—and science-fiction. That's a field of mine, too."

▲ ▲

"I would have entered your snob contest," writes a Nebraska reader, "but I have never met a writer." Living at a prairie whistle-stop, she received checks amounting to \$2000 in November (from confession magazine). Writers should fraternize; they can help one another. But this case and many others prove that isolation, far from being a handicap, may have real advantages.

Of course, there can be as much excitement in a small town, as much drama, as intense conflict, as in New York or Washington. In a sense, everything of moment that happens in New York happens, also, in Niwot, Colorado. And in the small community it is, perhaps, far easier to study human nature.

▲ ▲

Willard Hawkins, editor of the Student Writer Department and the man who, 26 years ago, founded A. & J., is shown on page 13 with Gorky, his dog, of whom he is very fond. "Contrary to the prevailing reputation of chows, Gorky is sweet-tempered and friendly," Mr. Hawkins declares. W. E. H. is a chess fan, an assistant district air-raid warden, secretary of the Colorado Authors' League, and president of the World Press (which prints this magazine).

▲ ▲

From Arizona, an old subscriber, who tells me he still gets 2 cents a word but with growing difficulty protests, "*The Author & Journalist* is the established writer's worst enemy—constantly encouraging new people to become writers, and showing them how." There is a nub of truth here. But what professional writer, originally a struggling amateur himself, wishes seriously to make this complaint?

▲ ▲

Co-Editor Margaret Bartlett gave a talk on Robert Frost, with readings from his poems, before a D. A. R. chapter recently. She quoted from a letter Frost wrote us from England in his early days. "The ear does it. The ear is the only true writer and the only true reader. I have known people who could read without hearing the sentence sounds, and they were the fastest readers. Eye readers we call them. They can get the meaning by glances. But they are bad readers because they miss the best part of what a good writer puts into his work. Remember that the sentence sounds often say even more than the words. They may even, as in irony, convey a meaning opposite to the words.

"A man is all writer if his words are strung on recognizable sounds. The voice of the imagination, the speaking voice, must know certainly how to behave, how to posture, in every sentence he offers. A man is a marked writer if his words are largely strung on the more striking sounds."

Test the quotation by the principle Frost explains.

▲ ▲

Doris Wilder is getting ready a greeting card market list for our February issue. . . We wish readers would share cover responsibility with us, help with photo suggestions. . . New York correspondents tell us of a strong upward movement in fiction rates.



# THE AUTHOR

# & JOURNALIST

January, 1943

## MY RADIO EDUCATION

. . . By ROY J. SNELL

The juvenile serial which Mr. Snell discusses in this article was broadcast in 1941 on one of the best-known chain programs. The author's books for children now total 75. He lives in Wheaton, Ill.

WHEN a man has written juvenile books that have sold over a million copies, perhaps he should be forgiven for thinking that writing radio thrillers for youngsters would be a cinch.

I thought of course I could do it! But I quickly learned that radio technique was something quite different from the technique of the short story or the book.

When a chance came for me to try out for a radio job, I wrote a script to submit. It contained 12,000 words of dialogue.

The director of the radio program read it—read it through.

"First I read a few pages," he told me. "Then I read all of it. It's a nice story and should make a fine book." He handed the script back to me. "I can *see* it," he said, "but I can't *bear* it."

Four years elapsed before I again attempted a story for the air-waves, and again my scripts were rejected.

But I still had the urge, so I contacted the radio director of one of the chains and told him a plan I had for a boys' serial.

"That," he said, "is one of the most original ideas I've ever had offered me. Write three scripts and I'll have them auditioned. If they click, we'll put the story on the air as a sustaining program and hope to sell it to an advertiser later."

Again I dug in. When the scripts were finished I mailed them to him. A few days later I received his cheering note: "Your scripts will be auditioned at 4:00 p.m. next Wednesday. If you care to come in and hear them, please feel free to do so."

But two days later came another note: "Your

audition has been cancelled. The director finds your continuities *impracticable*."

So I went back to book-writing—till a letter from one of my book publishers again set me on the radio trail. He asked if I would submit an outline and a script for a program now without a writer (incidentally the same program I had twice tried for years before). My scripts arrived too late. Another man got the job—until summer when a new program was going on the air.

Then I had my real chance, and, fortunately, the man in charge of the program believed I was worth working with. He talked with me, discussed technique, till I thought I had the idea and agreed to have five scripts ready for him in a week.

The week passed. We met again. He spent an hour reading those five continuities of mine while I looked on in silence. Then he said:

"You've got enough material here for two years."

I stared. Then from his notes he began to talk. He told me what must be done. I in my turn took notes.

Then I went home and rewrote 6000 words, which brought a telegram, "Continuities acceptable with certain revisions."

From that moment my real education in radio continuity writing began. Three critics took me under their wing. They wanted terribly to have me make good with the program, but I must show that I really knew how to deliver the goods.

We began on my five continuities and worked for two hours. In the end I knew that not one of the five had made the grade, and



"ON SECOND THOUGHT, I DON'T THINK I'LL MAKE THIS A SERIAL STORY AFTER ALL!"

that having written them twice, I must rewrite them again, and perhaps yet again.

My great obstacle, it seemed, was this: in preparing a serial broadcast, a writer must first of all have a purpose, a Great Purpose. That purpose must run through the entire story. Every single continuity of the 85 that I would be writing if I won the contract, would have to contain that purpose, and every action of my characters would have to have a bearing on it.

I had my purpose all right—but my characters went off chasing rabbits! Finally my contact man had a flash. He saw how he could tie everything together, save the Great Purpose, make a perfect continuity!

The lady of the trio gave me a brief type-written analysis of radio technique. I returned to my room.

It was only after I had read that analysis that I knew at last some of the definite principles of radio serial writing. It's really quite simple. If you draw a circle a foot in diameter, then draw another five inches across inside that, with its edge touching the other at one point, then do another one, and still another one, each smaller than the last, it may help you to see what I am driving at.

The smallest represents just one 15-minute continuity; the next one, a week—five continuities; the third one, an episode of, perhaps, two or three weeks, and the largest one, the

whole 17 weeks. The story is to be broken up into four or five episodes. The next to the largest circle represents an episode; the next largest, a week, and the smallest, a continuity.

One thing all four circles have in common—the Great Purpose. But in the shorter periods there are minor purposes closely related to the main purpose.

Each individual continuity has three parts: the *purpose*; the *body* of the script, and the *climax*. There should be a progressive movement during the week, with the Friday climax the most pronounced of all. The same thing is true of an episode, and of the entire 17 weeks.

The first continuity is the hardest to write. You must tell who your characters are, where they are, how they got there, and why they are there. In addition, you must state your Great Purpose, and the characters' purpose in the forthcoming episode. You must make your audience really wish them to win. Then, in the time that's left, you must bring in some exciting adventure and end it with a bang.

Well, I got the contract, and out of the 85 continuities I did I was obliged to tear up and replace but two, and revise one. At last I had learned how to produce stories for the ear, not for the eye, how to build up episode after episode, each with the Great Purpose clear as a tinkling bell, each leaving its listeners eager for the next adventure.

It was a wonderful experience. I've never repeated it, but if the opportunity should ever present itself—I like adventure, and that radio experience was, I often think, one of the greatest adventures I have ever had.

### SPELING

By CLARENCE EDWIN FLYNN

Hou mutch the languidge wurries me  
I kanot tel.  
Mi dickshunairy doan't agree  
With hou i spel.

I lern to spel a wurd, and then  
I kan't recall  
Hou, so it trikles from mi pen  
Rong after awl.

I rekon i am short on wit,  
Or ide get bi.  
When Chawsir got away with it,  
Then whi kan't i?

# SHOULD HE QUIT HIS JOB TO WRITE?

. . . What A. & J. Readers Think

"YES!"

## \$5 PRIZE LETTER

By Ashton Chapman

Little Switzerland, N. C.

IT is pretty obvious from the tone of J. F.'s letter that he wants to be advised to give up his job and devote his time to writing, and I am going to give him that advice. I faced almost the same problem that he does. I quit my job—and I'm glad I did.

The motion picture "Holiday" made a deep impression on me, an impression which was accentuated when I saw the play presented by our little theatre group. "Why not," I asked myself, "take a year off, and, instead of merely going on a cruise, do the work you want to do?" Like J. F., I had made a few sales, but my job took so much out of me I felt I was never going to get anywhere as a writer unless I put my whole time to it. I had saved up what I thought was enough to keep me going for a year even if I didn't sell a line during that time.

Let me tell you, though, some of the things J. F. will be up against; he can decide for himself whether he can stand the gaff. First, I decided that a furnished apartment was the best escape from my old life. I rented as cheap a place as I could find. It was cheap because it wasn't what is known as a good address. When I found some of my erstwhile friends didn't care to call on me in my new neighborhood, I promptly crossed them off my list.

I cut expenses in every way I could, which included doing without a 'phone. Just let J. F. try keeping in touch with people without a 'phone! Let him try doing without a refrigerator, and cooking his own meals. Let him give up cigarettes and cut down on coffee consumption (this latter won't be difficult now with rationing). He'll find that he must clean up the apartment occasionally. This and cooking the three meals a day he should have, especially if he is as unskilled in the culinary art as I was when I started, will consume a startling amount of time that he would like to

## THE CONTEST QUESTION

J. F., an Illinois credit department worker, 26, has written and sold a number of stories. Because of a physical defect, he has a 4-F rating. His heart is in writing, rather than in his job, but he is too exhausted after a day's work to write much, and feels he is making no progress. Should he quit his job?

The judges have awarded two prizes—for the best letter advising J. F. to quit, and for the best letter taking the opposite position. The judges have equally honored these winning entries, a fact A. & J. would emphasize, since available space does not permit presenting both in 10-pt. type.

(This contest was announced in the October A. & J.)

spend pounding the keys. He'll be interrupted by canvassers ringing his doorbell, disturbing his train of thought—even if he doesn't answer.

The chances are, though, that he will answer, hoping to find a friend with whom to talk. In a neighborhood such as mine was he will often be annoyed by odors and by the noises of children's fights and family quarrels. (These latter, however, may sometimes provide material for plots.)

If he doesn't see and talk with people he will quickly grow stale. No fiction writer can live in an ivory tower and sell his manuscripts. He will have to keep in touch with people some way. The corner drug store will become a hangout. He will call on friends. They will ask, "Well, how's the writing going? Sold anything yet?" Gradually they will stop asking—which will be worse!

He'll find it much harder to devise plots in his new "freedom" than before. When he was working regularly, stories exploded within him. They drove him; he had to write them whether he felt like writing or not. But now plots and characters have become elusive.

Realizing that he has 24 hours a day to call his own, J. F. will put off work at the typewriter. He will invent all sorts of excuses—reading, cleaning the apartment, even sharpening pencils—to avoid the blank stare of typewriter keys. He will find that daylight slips away and he will try to write at night, which

from past experience he knows is bad. Irregular hours hurt his health, so does poorly prepared food.

J. F. will find he is spending a great deal more than he had figured on for manuscript postage. These first stories he thought he could write so easily with his time his own just won't sell like those he wrote while working at his credit department job. He will get discouraged when they are returned by first one editor, then another, down the whole possible list. He'll probably spend a lot of time rewriting them before re-submission—but this won't seem to help. He just won't have the old zip that made his stories sell while he had a good steady job.

He'll find all his expenses greater than he had planned. His savings will seem to be just melting away, with no writing success whatever. He will institute new economies to make his money hold out. He'll walk instead of ride—and discover he needs new shoes. His shirts will start getting ragged, but he won't feel he can replace them. He will delay sending his clothes to the cleaner. He'll cut down on food (he hates to cook, anyway). He'll wash his own underwear and sox.

He'll become worried. At first he worried occasionally; now it is practically all the time. He'll find he can't concentrate on what he is writing. He'll grow thin, sleep wretchedly. He'll curse himself for a fool because he gave up a sure, steady job, thinking he could get somewhere as a creative writer. He'll count a dozen stories out to editors, all of which have been out before and returned; dozens more, written after he quit his job, which he has torn up. Ye gods! will he never sell a story again!

And then, in the mail one morning he'll find a check. The amount may not be large, but it is a check. It will keep him going a while longer. "Where's my typewriter?" He has another yarn he can bat out that is right up that editor's alley.

Well, he has weathered 14 months. He thought he could make it in a year, but the time has stretched out. The next week another check comes; a little larger than the first. He is selling again! He has arrived!

That is the worst that could happen to J. F. I've been through it all, and I know. It was worth it, for if I had stuck to my job I would not have sold one-twentieth as much stuff as I have in the intervening period. Once I got over that first hurdle, although it took me 14 months to do it, I've been selling pretty stead-

ily. In sending me checks, editors ask for more stories.

And so I say: "Tell J. F. to go ahead and take that holiday—and the best of luck to him!"

(Mr. Chapman writes under several pen-names for syndicates, juvenile markets, and the pulps. This year he collaborated on a technical book.)



## "NO!"

### \$5 PRIZE LETTER

By Ruth May Knell

Bellerose, New York

I WRITE this letter as one who has sipped of what she thought was the sweetest of nectars and found it caustic and acrid. For two years now, I have concentrated on writing as a main interest and, unlike the old adage, I do not desire company to my misery. If J. F. wishes to tear a page from my book, he will keep his job in the credit department of the store, and cling to writing as a sideline, a relaxing sparetime hobby.

Yes, my experiment with writing as a full time job was a flop . . . and mine isn't the only case. I know of many writers who came to regret giving up outside jobs. Minus a variegation of activity after his work in a busy department store, J. F. will find his mind cramped and inadequate for colorful description, and sadly lacking in "on the beam" vernacular for dialogue. He will find his writing fighting for vivid life, but emerging with shallow, colorless description and thin, trivial wordage.

Without an outside job I have experienced constant unrest and a sensation of "getting-nowhere-and-going-there-fast." The best writing is done not under pressure, but at moments when the thoughts flow freely and a happy medium is met between desire and accomplishment. That which is penned because the writer has to eat cannot equal a literary effort written because its creator felt an inescapable urge to place an idea before the world's eye. Too, the knowledge of having too many hours a day for writing leads one to expect to accomplish too much in the way of progress. This leads to impatience and later to morbidity.

When many of my hours are filled by scheduled work, I find I am always ready to rush to the typewriter on my return home, bursting with ideas and straining at the leash to unburden my mind and transmit my recognized material to paper. Ideas take form while I am riding to work or eating my ham on rye; overheard bits of conversation, a few words with the office boy, or with Tony, the apple man, daily replenish my well of story material.

To know what the readers want to read, the writer must associate with readers—with the everyday people about him—listen to them, take stock of their language and of the things which interest them. To accomplish this, he must have another job outside of writing. Too, if the outside job is interesting and deals with some classified branch of work, it may qualify a writer to do special knowledge stories or articles.

In the past two years I have come to the conclusion that: (1) A writer cannot write much unless he knows much. (2) Writing is another means of life and therefore anything which continues to happen in daily life is worth writing about. Even if it seems trite or commonplace, it will click if it is given a new twist!



So if J. F. takes my advice, he'll stick to his credit job in the department store. As for me, I'm returning to work; it agrees with a writer.



## YES-MAN REFORMS

I USED to write advertising for a big publishing firm in Philadelphia. In good times that job paid plenty. But it had a big headache. What big job doesn't have?

I was just another Yes-man, one of a long line of vertical head-nodders. Saying "Yes" eight hours every day made me the world's champion "No"-man at home. A natural reaction, I suppose, and one my wife didn't relish.

The little woman knew I hated saying "Yes." She also knew I enjoyed the writing end of the business. So when the depression came and the ax began to fall all around me, she gave me the shove I needed. I cheated the office guillotine by a hair, and learned to say "No" again—but never, never, *never* to an editor!

During my first year I earned \$321—not quite a dollar a day. I had a few hundred dollars in the bank to help along, and I believe any writer who starts from scratch does need some kind of back-log to carry him along the first year or two or three or four.

But that initial \$321 paid for the cottage my wife and I built from second-hand lumber, and for the \$60 country acreage we built it on. *Woman's Home Companion* paid us \$75 for a story and photos of that house, which made a nice start toward our second year's income—\$577. By tall skimping, we almost made that amount pay our year's living expenses. We even ate cake on our third year's \$763. That increase was due to our finding out gradually what editors *don't* want.

For the past six years I have averaged \$1300 yearly, just \$25 a week. Lacking genius, I simply can't up that. But a family of three—yes, we paid for a baby along the way—can really do things on \$1300.

What has the foregoing to do with J. F., credit department employee? Just this—he can do as well as I have done. I advise him to quit his job.—STAN HARPER, Doylestown, Pa.



## I TRIED IT

ONCE when I got tired of writing here at home, I rented a room for \$10 a month. I was going to be a big shot writer. I got the car out of the garage and hauled all my books, my lamp, my typewriter, paper, everything, down to this room in the middle of the city. I closed the door. I locked it and sat down at my typewriter. A cold fright took hold of me. I had to pay for the room. The rent would be due in one month from the day I sat down to write.

I began to be panicky. Accidentally a magazine bought an article that first month. The check was for just what the room cost, \$10. I tried five or six short stories in that \$10 room but nothing else sold here. As the next month was up, I moved out, came back to my house, and here I have been writing every chance I get.

I am free now. I do not want to make writing a ball and chain proposition. I cannot give it my best knowing that it is my living. I would rather make my living some other way, even the hard way and then squeeze my writing time in, making it fit.

Sure, I'm tired when I come home, after a long time at work. Sure, my mind is sagging, and I would rather sit in a chair and let somebody else's story quiet my tired brain. But that \$10 room taught me something. I am doing my best writing knowing I don't have to depend on it. You, J. F., might be

different. We are all individuals who have to work out our own way; but I am afraid you will begin to loathe writing if you have to use it to live on. And it is too much fun, and, in a way, too beautiful a thing to loathe. I think it is nice to keep it high up, until, perchance, a day comes when your stories begin to sell regularly in spite of your tired mind and your awful job. Then you can little by little strike out, feeling your own way, doing it with some assurance. What do you think?—GEORGE H. FREITAG, Canton, Ohio.



## THE RIGHT ROAD

"MAN does not live by bread alone, but by the spirit." That is why one who really believes he has a message he should pass on to others by the written word will never be content if he achieves only a good salary in a matter-of-fact task. The real writer isn't content to keep the wheels moving; he wants to start and stop them.

His wheels are trends of thought which he hopes will result in certain actions. Frustrated in a full and complete test of his abilities in this regard, he will consider his whole life much of a failure, regardless of what he may accomplish in accepted living-earning channels.

I have made my living out of a business which has no connection with writing—a reasonably good living. I quit a university course to go into this business. I thought, "Best to make sure of bread and butter first; after that you can write—if you want to." At close to 50, I testify that "safety first" doesn't work in the arts. Two of my friends who were attending the same U that I did, also quit shortly afterwards, but did not abandon their ambitions. They wanted to be actors. They went through a starvation period in New York, but are now rated among the great males on the screen. A real embryo artist of any breed takes his chances on starving.

I have had just enough success in sparetime writing to know that I could have done much more if I had followed the path without deviation. It is impossible to foresee just how well one will do in writing. It is enough for the sane individual to know that self-expression is implanted in him. Sure of that, he must develop it on whatever road it may take him. Security gained in other ways will leave him a moral pauper, will bereave him of the type of associations in business and home life which will satisfy him—and the starvation he sought to fence out will wither him, though it will come in an unanticipated form.

Test your writing abilities when you can think in the terms of youth. Abandon them only when sure they are not imagined. But give them their chance.—S. H. Y., Minnesota.

## THE AUTHOR

By CLARENCE EDWIN FLYNN

I sought the Cosmic Office,  
And asked that I be shown  
The greatest story teller  
The world has ever known.

They led me to a doorway,  
And up a quiet stair,  
And to an open window  
And Life sat writing there.

## THE AUTHOR AND JOURNALIST'S ANNUAL HANDY MARKET LIST OF

## VERSE MAGAZINES

Compiled, with VERSE VIEWS, by VIRGINIA SCOTT MINER

(Abbreviations employed: M-25—monthly, 25c a copy; Q—quarterly, etc. Cc.—sends contributor's copy. Acc.—payment on acceptance. Pub.—payment on or shortly after publication. R—reports on material submitted.)

HERE again are the verse magazines of the United States, and they differ in all respects but one. They vary in appearance and contents, and they range from a twelve-page booklet to a hundred-and-thirty-page magazine. Some pay and some require subscription in order to be published. Some are dull and some are exciting. Some return submitted material in two weeks, some not in three months. In short, they have only one thing entirely in common: they offer the opportunity of appearance in print, the chance to be read—and possibly reprinted.

It is, then, the responsibility of each verse writer to become acquainted with some, at least, of these magazines. No one can tell him exactly which is the magazine in which his verse could be used or which he would most enjoy reading. He can, however, see which ones are in his nearest public library, and he can send for sample copies of two or three others.

The times weigh heavily upon the verse magazines, naturally, because so few have any substantial or permanent endowments or guaranteed income. Some have already suspended publication, others are overstocked, and a few which used to offer cash payment or amply financed prizes are now doing well to keep going.

And what does the contributor get out of the verse magazines? As was said before *publication*. Along with that are a few valuable by-products. These magazines may or may not copyright the material in them—usually not, but after verse appears in them there are occasional second-right sales. Book rights and song rights are still the writer's own, and would be useless to him if his poem had never been printed.

Obviously, the verse writer will attempt to sell in general markets as much of his work as possible. That does not, however, mean that verse magazines are the museum of second rate poetry, the repository of dusty, unsalable verses. Many a vital, an excellently written poem simply is not suitable for gen-

eral publications and has in the verse magazines its one chance of appearance.

To the verse writer who does not have access to the stimulating companionship and frank criticism of a poetry workshop group, the verse magazine editor—and even some among his fellow-contributors—help supply that lack. This does not mean, though, that editors can be expected to supply free criticism or that fellow-contributors form an unofficial lonely-hearts club. It simply means that anyone genuinely interested in writing, and following carefully a few verse magazines, is likely to find himself eventually making some acquaintanceships, exchanging some comments (or clippings) now and then with a few like-minded verse writers.

And what of the newspapers using verse? They vary greatly in preferences and procedures. A few pay. Fewer send clippings. Each department using verse at all has its separate requirements and arrangements about paying or not paying contributors. In general, rhymed poems are more easily sold to them than unrhymed ones; genuinely patriotic poems are in demand; and a fresh approach to the eternal theme of seasons and holidays is welcomed.

Most newspaper columns pay little and irregularly if they pay at all, and few except the papers of New York and Washington, D. C., pay even for the editorial page poem. The newspaper, though, remains one of the best bets for the verse writer's 1943 sales record. They offer, too, a place for light verse, for the chuckle which is such excellent medicine in these days, while—in general—the verse magazines less frequently use humorous material.

Serious or light, verse remains in 1943, as in every other year, dependent upon one thing above all others—that it be sent out; that, indeed, it be sent out over and over again until it finds, finally, its home in print!

## VERSE MAGAZINES MAKING CASH PAYMENT

**Poetry, a Magazine of Verse**, 232 E. Erie St., Chicago. Founded by Harriet Monroe. George Dillon, editor. (M-25, \$3 a yr.) Pays 25c a line. Pub. 2Cc. R usually within ten days. Free verse or metrical forms. All themes and lengths except poems too long for a single issue.

**Kansas City Poetry Magazine**, 1314 Waldheim Bldg., Kansas City, Mo. (M-\$1 a yr.) Announces it no longer requires contributors to subscribe. Pays \$1 each for best three poems in each issue; 50c each for next three, and 25c a poem for all others used in each issue. Book prizes also offered. Guest editors select poems to be used.

**Poetry Chap-Book, The**, 227 East 45th St., New York, N. Y. (Bi-M-20c; \$1 a yr.) Editorial Board, Sydney King Russell, Albert Ralph Korn, and Leslie Nelson Jennings. An attractive newcomer in the field. Will pay for contributions. Inquire as to rates. It aims to "publish original verse of a high order and to issue it in distinguished format. The editors will endeavor to reflect current trends in poetry—but the experimental efforts of the surrealists will be left to the surrealist magazines."

**Spirit**, 386 Fourth Ave., New York. (Bi-M-35) Organ of the Catholic Poetry Society of America. Publishes work of members only but has no religious requirements as to membership. (Membership fee, \$1 a yr.) Members may also have free criticism on rejected Mss. if they request it at time of submission and send no more than four poems at a time. Pays 20c a line. Pub. Cc. R in two weeks; if criticism is asked, up to four weeks.

## VERSE MAGAZINES OFFERING SOME DEFINITELY SCHEDULED CASH PRIZES

**Blue Moon**, 3945 Conn. Ave., Washington, D. C. Inez Tyler, editor. Likes brevity, taboos vulgarity, platitudes, and propaganda. "Partial to sonnets." No Cc. (Q-50) R in ten days. Prizes: \$5, \$3, \$2 each issue.

**Contemporary Poetry**, 4204 Roland Ave., Baltimore, Md. (Q-20, \$1 a yr.) Mary Owings Miller, editor. Modern lyrics, oc-

## POET'S DAY

Virginia Scott Miner acknowledged an editorial note regarding this feature, prepared by her each year, with a correspondence card which bore interesting news.

"What a day! Ginn & Co. let me have the original color sketch for an illustration of a poem of mine in one of their new textbooks. I got off a speedy 'Yes' to Curtis-Brown-of-London's airmail offer (in shillings and pence!) for British rights to another poem, then I picked up my new *Saturday Review of Literature* and found Wm. Rose Benet ending his page with my lengthy 'Indiana Names.' I shall keep my fingers crossed tomorrow!"

Mrs. Miner has appeared in *Saturday Evening Post* and many other magazines in recent months. Her home is in Kansas City, Mo.

casual long poems. Cc. R in two weeks. Annual prizes of \$50 and \$20; also \$5 and \$3 prizes each issue.

**Florida Magazine of Verse**, P. O. Box 6, Winter Park, Fla. Chas. Hyde Pratt, editor. (Q-35; \$1 a yr.) No taboos except obscurity and triteness. \$5 award each issue. Cc. R within ten days. "Publisher likes subscribers, but the editor gives them no preference."

**Kaleidograph**, 624 N. Vernon, Dallas, Texas. (M-25, \$2 a yr.) Vaida and Whitney Montgomery, editors. \$25 prize each quarter in addition to cash or subscription monthly prizes. Cc. R usually in two weeks. "Interested in good poems and in discovering new talent." Uses, without pay, seasonal, short poems on the cover. Prefers brief, rhymed poems. Likes authors to send word of writing achievements to be used along with their poems which have been accepted. Those who have not had work pub. since school or college should mark their contributions "beginner" and are eligible for special awards.

**Lyric**, The, Box 2552, Roanoke, Va. (Q-25, \$1 a yr.) Leigh Hanes, editor. Because of limited space "can accept only the best available to us." No objection to poets sending their poems to other magazines before **Lyric** reports, if **Lyric** is notified at once of the poem's sale elsewhere. "Poems held a long time are on the fence . . . and quite often I am glad to have the matter decided for us." Annual Richmond prize of \$50.

**Scimitar and Song**, Jonesboro, N. C. (M-35, \$2 a yr.) Lura Thoman McNaair, editor. Two yearly prizes of \$10 each, R in two weeks. Occasional other cash, book and subscription prizes. Contest with prizes of \$3, \$2, and \$1 for peace poems.

**Versecraft**, Emory University, Atlanta, Ga. Lawrence Wilson Neff, editor. (Five issues a yr. \$1 annual subscription price.) Short lyrics preferred and payment in cash and prizes made for about twelve poems in each issue. Welcomes previous subscribers; also on lookout for new talent. No welcome to faddish and freakish forms." Sample copy, 25c.

#### MAGAZINES MAKING VARIOUS AWARDS—OR NONE

**Alentour**, 3 Hart's Ave., Lowell, Mass. David Brook, editor. (Q-25, \$1 a yr.) No taboos but had taste. Cc. R within a week. Sample copy to poets, 10c. Wants "best poetry we can get, no matter by whom."

**American Courier**, The, 3332 E. Eighteenth St., Kansas City, Mo. Lewis G. DeHart, editor. (M-10c; \$1 a yr.) Prints only one poem by any non-subscriber. Has "in mind to start the new year with a double prize of \$1 each for best story and/or poem, to be paid in a subscription or, having that, in cash." R in a month.

**Arcadian Life**, Lonsdale, Ark. O. E. Rayburn, editor. Uses a number of pastoral poems, "Ozark stuff" and folklore. R within three weeks.

**Beat of Wings**, A Magazine of Verse for Poet and Peruser, 2264 Commonwealth Ave., San Diego, Calif. (M-52 a yr.) Sample copy, 10c. Alice Bellis, editor. Cc. Little war poetry used. Contests and/or prizes each issue. Poems under 30 lines preferred. R within month.

**Country Bard**, The, Staples, Minn. Margaret Ball Dickson, editor. Subscriptions go to R. W. Sharp, Madison, N. J. (Q-45; \$1.50 a yr.) Prefers 2 to 12 lines. Very crowded. R in three weeks. No contractions, inversions, flutality, vulgarity. "Many contests."

**Cycle**, 1719 Fairview, Houston, Texas. (Q-35; \$1 a yr.) Lily Lawrence Bow, editor. Poems to 20 lines, preferably rhymed. Prizes usually donated books.

**Dream Shop**, The, 1132 Franklin Ave., Columbus, Ohio. Pub. by Verse Writers' Guild of Ohio. Faye Chilcote Walker, editor. Preference given Guild members. Prefers brief rhymes. R in two weeks to a month. "Unless poem is exceptional contributors must subscribe." Book prizes each issue, and occasional cash ones.

**Driftwood**, N. Montpelier, Vt. (M-25, \$2 a yr.) Regional, descriptive poems usually not over one page in length. Preference given subscribers. R in 24 hours. No contests, no taboos.

**Fantasy**, 950 Heberton Ave., Pittsburg, Pa. S. D. Mayer, editor. (Q-25; \$1 a yr.) "We greatly desire original and translated work from the Latin American countries. If original we take care of the translations from either Spanish or Portuguese. The war is almost constantly present in the pages of the magazine—very little of the light and airy." Cc. R in no fixed time.

**Garret, Where Poets Meet**, The, Box 5804, Cleveland, Ohio. Pegasus Studio, Flozari Rockwood, editor. (Q-45c; \$1 a yr.) Longer poems. Prefers "timed poems in standard patterns." R within three days. Same editor and address also for

**Modern Bards**, issued "thrice a year" and offering criticism on 100 lines of verse along with membership of \$2. Members only ones eligible for publication. Anyone who has had a poem published anywhere at all may join." Single copy of poetry, 50c or 60c for samples of all three Pegasus Studio publications. **Notebook** (Q-35c; \$1.25 a yr.) has a 12-line limit on lyrical verse for non-subscribers. NOT a magazine for amateurs."

**Lantern**, The, 62 Montague, Brooklyn, N. Y. (Q-40c; \$1.50 a yr.) Cc. Requires good poetry on themes that are not hackneyed; but if they are hackneyed, they must have a new approach." Prize will be 50 pamphlets published free, containing the best group of ten poems submitted by a contestant during June and July. R within 30 days.

**Matrix**, 1500 West Nedro Ave., Philadelphia, Pa. Joseph Moskovitz, editor. Will be issued irregularly during the duration." 2Cc. R promptly.

**Pasque Petals**, Aberdeen, S. Dakota. Bess Lundberg, publisher and Bus. Mgr. Adeline Jenney, editor, Valley Springs, S. Dakota. (\$2 a yr.) Non-subscribers may have no more than three poems published.

**The Poesy Book**, 51 Ausdale Ave. Helen Loomis Linham, editor. (Q-40c; \$1.50 a yr.) "We have no rejection slips—we write letters instead—short ones, of course." Gives subscribers preference, but "if we ever become rich, we won't bother with preference!" R promptly.

**Poet Lore**, 30 Winchester St., Boston, Mass. Cc. R usually within a week, longer for longer Mss. Prefers translations of important foreign plays but uses some verse.

**Poetry Caravan and Silhouettes**, Route 1, Box 55, Lakeland, Fla. Etta Josephine Murley, editor. Three awards made for best poems in each issue, and various contests. R in about three weeks.

**Reflections**, Box 103, Laurens, New York, N. Y. Mary M. Hamilton, editor. Cc. R within a month when possible. Needs good, humorous verse but wants nothing vulgar or cheap that "jibes at the creeds of others or takes a fling at people in our public life." Book and subscription prizes. (M-\$1 a yr.)

**Sonnet Sequences**, Box 1231, Washington, D. C. Murray L. and Hazel S. Marshall, editors. (Q-\$1 a yr.) Cc. Time of reporting on Mss. less definite for the duration. Uses Petrarchan sonnets only.

**Talariz**, 500 Palace Theatre Bldg., Cincinnati, Ohio. B. Y. Williams and A. P. Cornell, editors. (Q-35c; \$1 a yr.) Some reviews and verse news but mostly wants excellent and interesting poems. No taboos except that "poetry being an art, technique is inseparable from quality." Cc. R in three weeks.

**Stepladder**, The, 4917 Blackstone Ave., Chicago, Ill. George Steele Seymour, editor. (M-5c; July-Aug.; 20c.) Contributors not required to be members of the Order of Bookfellows, whose organ this is. Wants poetry of real distinction. Substantial prizes.

**Vespers**, 966 E. 25th St., Paterson, N. J. Henry Picola, editor. Payment discontinued for the duration. Cc. R slower than usual—up to two months. Prefers love sonnets, and real religious poetry. Poems lauding war taboo here."

**View**, 360 E. 55th St., New York, N. Y. Charles Henri Ford, editor. Interested in "surrealist material, though other types are not excluded." R within a week. Cc.

**Westward**, 990 E. 14th St., San Francisco, Calif. Hans A. Hoffmann, editor. (Q-\$2 a yr.) Cc. R within one week. Book prizes for each issue.

**Winged Word**, The, Brunswick, Me. Sheldon Christian, editor. (Q-\$1.50 a yr.) Book prizes each issue. 2Cc. A long poem used in each issue, along with shorter ones, but "This is not an invitation to dust off that old epic that no one ever appreciated." Wants technical excellence combined with reader-interest and significance. High-grade, "solid" articles on poets and poetry bought at nominal rates."

**Wings**, Box 332, Mill Valley, Calif. Stanton A. Coblentz, editor. Wants really good lyrics, no free verse. Up to 60 lines, but more short ones. R within about three weeks. Prizes awarded. Cc.

#### POETRY PRIZE CONTESTS

**A. S. Barnes & Co.**, 67 W. 44th St., New York, will award a total of \$1000 in prizes for a poetry contest open to all members of the armed forces. Entries should be submitted to the Prize Award Committee of the company by Feb. 1, 1943. John Kieran, Grantland Rice, and Daniel Henderson will be judges.

**Greystone Press**, New York. Gorham Munson, editor. "Not really a contest. Merely looking for poetry of a certain type which we would like to publish in this series."

**Huckleberry Mountain Artists Colony Contest**. Poetry section of the contest limited to sonnets and lyrics of 20 lines length or less. No Mss. returned. Current contest closes Jan. 1st, but same rules will govern the contest for 1943.

**Poetry Society of America**, 157 E. 72nd St., New York. Monthly prize of \$10 awarded best poem of the month. That is for members only. Monthly winners eligible for annual prizes of \$100 and \$50. Membership available to those, however, whose work passes requisite standard of membership judges. (Annual dues \$5.) **Lola Ridge Prize** open to all contestants equally. Poems for it should be sent to Alfred Kraymborg, 54 Charles St., New York. No poems returned. Only stipulation is that the poem be related to the present day and not over 100 lines. \$100 prize will be awarded.

**Poetry Society of Colorado**, Ida K. Tilton, chairman, 650 Downing St., Denver, Colo. Theme: "World Citizenship" ("Am I my brother's keeper?"). Poems, any form, not over 50 lines. Four groups are invited to compete: colleges, federated women's clubs, international writers, writers-at-large. Contest closes March 1, 1943. If not in writers-at-large group, address these: Gladys Vondy Robertson, 1252 Corona St., Denver, for College Group; Nellie Townley, 960 5th Ave., Longmont, Colo., for Federated Women's Clubs; Elisabeth Kuskulis, 1478 Elizabeth St., Denver, for International Group.

**Poetry Society of Georgia**, Mrs. P. N. Strong, Vernon View, Savannah, Ga., chairman. Only one poem may be entered for any one prize, except the Popular Prize. Name of the prize for which the poem is submitted must be on Mss. No entry shall be signed. Signature must be enclosed in a separate envelope, with title of entry on it. Poems must not exceed 100 lines. All prize-winning poems become property of the Society. The contests open to all contestants are:

**John Barton Seymour Memorial Prize**—\$25. For a poem inspired by sea or ships. Mss. must be in by Jan. 15, 1943.

**Jackson Memorial Prize**—\$10 for poem suitable for a song. Mss. must be in by Jan. 15, 1943.

**Bullard Memorial Prize**—\$25 for best poem suggested by present world events. Should be inspirational, reflecting unity, democracy, liberty. Mss. must be in by Mar. 15, 1943.

**Barrow Prize**—\$50 for best poem on any subject.

#### University Poetry Awards:

**Michigan**: The Hopwood Awards for 1942-1943 include major awards in various literary fields, \$200 award each in poetry, fiction, essay, and drama; minor awards of \$250 in each field; freshman awards similarly of \$50, \$30, and \$20. For further information write Roy W. Cowden, director, University of Michigan, Ann Arbor, Mich.

**Stanford University** awards are for plays in prose or verse. The Stevens Award (serious drama), \$100; Etherage Award (comedy), \$100; Alden Award (short plays in one act or a

group of compact scenes), \$50. Address Proctor for Drama Awards, Stanford University, Palo Alto, Calif.

**Yale:** Younger Poet Series open to Americans under 30 years of age who have never had a book of poems published. Forty-six to 64-page book. Competition closes March 1st of each year. Author receives \$100 prize and usual royalty rates. University publishes the book. Address Editor, Yale Series of Younger Poets, Yale University Press, New Haven, Conn.

#### NEWSPAPER CORNERS AND COLUMNS MAKING REGULARLY SCHEDULED PAYMENT FOR VERSE

**Christian Science Monitor,** 1 Norway St., Boston, Mass. Uses poems in various departments. Pays good rates. Contributor should familiarize himself with the paper before submitting material.

**Denver Post, The,** Denver, Colo. Offers \$1 prizes for short poems used in magazine section Sundays, on Woman's Page, week days. Rhymed, timely.

**Evening Star, The,** Washington, D. C. Uses daily editorial page poem. Pays \$5. Sends out-of-town contributors a clipping. R promptly as possible. Does not use dialect or comic verse—wants real poetry.

**New York Herald-Tribune,** 230 West 41st St., New York. Pays up to \$10 for daily verse, short, topical, light or serious. R within week or so. Pub.

**N. Y. Herald-Tribune Sunday Magazine, This Week,** sometimes uses verse; rates not stated. Pub.

**New York Journal-American,** New York. Buying less verse right now, but pays 25c a line. Pub. Light verse up to 8 lines.

**New York Sun,** 280 Broadway, New York. Pays \$4 for editorial page poem. (Woman's Page uses some at \$2.70.) "Should be short, decorous. Avoid nature if possible." R with reasonable promptness.

**New York Times,** Times Square, New York. Prefers poems short and connected with the news, says Daniel Swartz of the Times Sunday Department. "Rates vary greatly." Returns Mss. within a couple of days.

**New York Times,** editorial page poems, usually serious, seasonal, or topical and paid for at usual rates of \$7.50 each.

**Oregonian Verse, The Portland Oregonian,** Portland, Ore. A Sunday column of verse. No reprints or long poems, defeatist, or sordid material. Clippings sent. Pays \$1 on tenth of month following pub. Seasonal material must reach the editor, Ethel Romig Fuller, three months in advance.

**Tidings, The,** 627 Winston Ave., San Marino, Calif. R usually in three weeks. Payment on base rate of 25c a line, but short poems of unusual merit worth more, often, than longer ones. James L. Duff, Poetry Editor.

**Times-Herald,** Washington, D. C. Sunday "Poetry Corner" pays \$5 for a group of poems, \$1 for individual. Mostly local. Mss. not R. "Only notification is publication."

**Washington Post,** Washington, D. C. "Post Poems," Kenton Kilmer, editor, uses a poem a day. R in a month at most. Pays 25c a line. Taboos (breakable) are humor, dialect, didactic poems. 25-line maximum length.

#### NEWSPAPER CORNERS AND COLUMNS MAKING NO PAYMENT

**Chicago Tribune, The,** Chicago. The "Line o' Type" column, Charles Collins, editor, uses two verses a day. "In the Wake of the News" uses a few more. Clippings hardly ever sent. Requirements: the taste of the editor.

**Detroit News,** Detroit, Mich. Uses two poems a day, six on Sunday. Thirty-line limit, preferably humorous. Will send to out-of-town contributors clippings if stamped, self-addressed envelope is sent. R within a week. Those not R will be used later, or R along with clippings.

**Hartford Times, The,** Hartford, Conn. Uses some verse of excellent quality. Address poetry editor for requirements.

**Indianapolis News,** "Hoosier Homespun," Indianapolis, Ind. Tom S. Elrod, editor. Not over 16-line poems, and welcome quatrains or couplets. Poems not always used promptly. Clippings sent out-of-state contributors if stamped, self-addressed envelope is sent.

**Indianapolis Star,** Indianapolis, Ind. Clippings sent out-of-state if usual envelope stamped and addressed for their sending is enclosed. R within two weeks. Seasonal verse should be submitted at least two weeks in advance. Selection based on literary merit, short poems preferred.

**Journal-Courier, The,** New Haven, Conn.

**Journal-Post,** Kansas City, Mo., "Golden Bridle" column. (Also newspaper in toto.)

**Kansas City Star, The,** Kansas City, Mo. Poetry corner on editorial page uses one short poem a day, lyric, serious, sentimental. Favors home poets. Is not "in the market" for contributions. All voluntary contributions, however, critically considered and returned when not available. "Missouri Notes" column uses a limited amount of seasonal and regional verse, but does not solicit contributions, and uses work of Missouri writers exclusively. "Starbeams" column uses some humorous verse, makes no regular payment for it, but is more likely to use it if it is connected with the news.

**New York Herald-Tribune,** New York. "Poems of the Week" column is of reprinted verse, but poets may, if they wish, submit the best of their published verse for the editor's consideration.

**News and Courier, Charleston, S. C.** Uses 20 inches of verse, once a week. Will send clippings under usual provision as to stamped envelopes having been provided for them.

**Niagara Falls Gazette,** "Poetry Promenade," Richmond George Anthony, editor, Greenway Rd., Grand Island, N. Y. Plans column about two weeks in advance; welcomes original poetry even more than reprints.

**Pirates' Gold,** 1719 Fairview, Houston, Tex. Monthly tabloid poetry newspaper. Lily Lawrence Bow, editor.

**Salt Lake Tribune-Telegram,** Salt Lake City, Utah. Because of war limitations very little verse now used. "The Senator from Sand Pit" column, though, uses "anything good that is of reasonable length."

**Unity (Not Unity School of Christianity)** wants poems of brotherhood, 8 to 12 lines. Send to Lucia Trent, 105 Park Victoria Courts, San Antonio, Tex. Prefers conventional poetry to free verse.

**West Los Angeles Independent,** "Bright Mosaic" column, formerly edited by Dion O'Donnell, now being done by Georgia Nicholas, Box 274, Venice, Calif. Cc. Poems not over 24 lines, any theme or form.

#### MAGAZINES SPONSORED BY UNIVERSITIES BUT OPEN TO OUTSIDERS

**Aerend, The,** Hays, Kans. Uses verse for fillers only. Prefers good, short verses and gives first attention to work of students and faculty of Fort Hays Kansas State College. Address the Editorial Board. 2Cc.

**American Prefaces,** Iowa City, Iowa. Offers a place of publication for the young writer interested in experimenting with forms. Not interested in the "lovely thought" kind of poem. Issued four times a yr. at \$1 a yr. subscription, or 35c an issue. Edited by Paul Engle and Frederick Brantley.

**Kansas Magazine, The,** Manhattan, Kan. Kansas State College. Robert Conover, assoc. ed. Uses poetry by Kansas present-or-past residents, or about Kansas. Cc. Free verse seldom used. (Annual-50c.)

**Kenyon Review, The,** John Crowe Ransome, editor, Gambier, Ohio. (Q-50c) Fine modern poetry wanted, emphasis on intellectual appeal and excellence. Cc. R longer when Mss. are under serious consideration.

**Tanager, The,** Grinnell College, Grinnell, Iowa. (Q-25c; \$1 a yr.) Does not act on Mss. in summer. 2Cc. R usually within two months.

**Prairie Schooner,** Andrews Hall, Lincoln, Neb. Poems up to 60 lines, about eight poems to an issue. 2Cc. R within one month. Taboos: old themes, unintelligibility, clichés.

**Southern Literary Messenger, The,** 109 E. Cary St., Richmond, Va. Uses some poetry, though now especially interested in good short stories "preferably with little war interest." Cc. R slower because of war conditions.

**University Review, The,** 51st and Rockhill Rd., Kansas City, Mo. Uses eight to ten pages of poetry an issue. R usually within a month. Cc. Ordinary standards of good taste. Dr. Clarence Decker, editor.

**Virginia Quarterly Review, The,** 1 West Range, University, Va. Pays good rates but uses small amount of poetry. R in about two weeks.

**Writers' Forum, The,** The Antioch Press, Yellow Springs, Ohio. Pays \$1 a poem and uses from one to a dozen an issue. Rate for page-length poems also \$1. Cash to subscribers, subscription credit otherwise. 3Cc. (M-35c; \$4 a yr.) Editorial criticism given subscribers' work, if requested.

**Westminster Magazine, The,** Oglethorpe University, Ga. James Routh, editor. (Q-50c; \$1.50 a yr.) Prizes in each issue of \$40 total. Features a section of college poetry, but open to outsiders as long as they avoid the trite and archaic.

#### VERSE MAGAZINES TO QUERY BEFORE SUBMITTING MSS.

Despite lack of immediate information as to their needs, the following list doubtless includes a number of markets still of interest and availability to the verse writer.

**American Poet, The,** James Meagher, editor, P. O. Box 28, Vanderveer Station, Brooklyn, N. Y.

**American Poetry Journal, The,** Box 135, Olympia, Wash. R. M. Bozarth, editor.

**American Weave,** 1559 E. St., Cleveland, Ohio. Loring Eugene Williams, editor.

**Authors of Tomorrow,** 118 Arlington Ave., Clifton, N. J. (Q-no pay) Poetry up to 16 lines, also long lyrics.

**Charlotte Observer, The,** "Charmed Circle" column, Charlotte, N. C. Uses sonnet length. Prize for best poem each week, \$2.

**Chipmunk, The,** 166 Albany Ave., Shreveport, La. Estelle Trust, editor.

**Furioso,** 60 Brattle St., Cambridge, Mass. J. J. and C. M. Angleton, editors.

**Stardust,** Seattle Daily Star, Seattle, Wash. Uses a poem a day not over 12 lines. Cc. No pay. Address, Sprague O. Smith, 8045 20th Ave., Seattle, Wash.

#### OVERSTOCKED OR DISCONTINUED MARKETS

**Brush-Fire,** Box 506, Oakdale, Calif. Discontinued.

**Cadence,** St. Louis, Mo.

**Diogenes,** Madison, Wis.

**Tramp, The,** Anacortes, Wash.

**Southwestern,** Dallas, Texas.

**Whispers,** Washington, D. C.

**Judy's,** 3323 S. Michigan Blvd., Chicago. At present out of market for verse; interested only in short stories.

**Knickerbocker News,** Albany, N. Y. Poetry column discontinued. Might query Mr. B. J. Lewis, though, about the editorial page poems used.

**League to Support Poetry,** 327 W. 18th St., New York. No 1943 contests. Only pub. will be Bulletin to members. Dorothy Hobson, director.

**Lyrical Poetry,** Box 444, Springfield, Minn. Isabel K. Haglund, editor. Suspended for the duration.

**New Directions,** Norfolk, Conn. Schedule for "Poet of the Month" series filed for 1943.

**Prairie Wings,** New Rockford, N. Dakota. Overstocked till about March, 1943. Grace Brown Putnam, editor.



**Providence Journal's** "New Verse" column, Providence, R. I. Discontinued because of wartime restrictions. W. T. Scott, column editor.

**San Francisco Examiner, The.** Practically no space for verse now, and that little devoted to local writers.

**Today,** 347 N. Main St., Waterbury, Conn. Discontinued for the duration. "Nakhoma," editor.

**Voices,** 157 E. 72nd St., New York. Harold Vinal, editor. "Am hopelessly stocked at the moment."

**Why,** P. O. Box 337, Fairhope, Ala., Isolina Hafford, editor, "not published regularly; off-the-trail material."

#### NOTES FOR THE BEGINNER IN VERSE

1. Type your poems double-space on 8½x11 paper.
2. Be sure to put your name and address in the upper left-hand corner of each page and to put no more than one poem on each page.
3. Be sure to put adequate postage on your envelope—when in doubt, **weigh!**
4. Always enclose a stamped, self-addressed envelope (not loose stamps) for the return of your manuscript.
5. Never send a manuscript to more than one editor at a time, but save yourself disappointment by planning in advance where you'll send each poem **when**, not **if**, it returns from the place you sent it first.

## THE STUDENT WRITER

By WILLARD E. HAWKINS

### XLVIII—THIRTY LOVE STORIES

The pulp love story adheres closely to type. It is probably more standardized than any other variety of pulp fiction. After reading a great many pulp love stories and noting their unvarying similarity, one is inclined to marvel at the lack of inventiveness manifested in their production. But this probably does their authors an injustice. We must assume that writers for these magazines have learned that they must turn out—and the editors have learned that they must accept—only stories adhering to the standardized pattern. They evidently have discovered that their readers want this kind and they don't want other kinds.

The basis of the love-pulp is the same "boy-meets-girl" outline appearing in any other love story, not excluding the classics. Its greater standardization is found in the specific details.

How do we know this? We know it—or will come to know it—from the best of all evidence, the stories themselves. If a certain plot, a prescribed incident or arrangement of incidents, a specific type

of character or emotion, appears in a large percentage of the stories, we begin to recognize it as essential to the standard formula.

A few isolated yarns will hardly reveal these points of identity. If we should limit our examination to them, we might put the similarities down to coincidence, or we might be charged with selecting stories to prove our case. To insure against this, our survey ought to include a fair representation of yarns in the love-pulp magazines currently appearing on the stands.

Very well; we shall try to approximate this requirement. We return from a sortie upon the corner newsstand with copies of the following: *Love Story* dated October 17, 1942; *Thrilling Love*, *Sweetheart Stories*, and *Ideal Love*, dated November, 1942. These constitute four out of a fairly large field, but each is published by a different company under a different editor. There are thirty stories in the collection (excluding one serial), and thirty is about all that space limitations will permit us to review. If we include *all* the stories in these four issues, we shall have a fairly representative cross section of the field; moreover, we cannot be accused of hand-picking our selections.

As a first step toward our analysis, we synopsized each story as briefly as possible, numbering the outlines as a convenience for future reference.

#### FROM LOVE STORY MAGAZINE

1. **Portrait of a Lady**, by Pauline Parsons. Clover is disturbed to find that her husband, Spence, cherishes the image of Star Holiday, former sweetheart. She schemes to injure the other girl but, appalled when she finds herself involved in a spy plot to blow up the Holiday munitions factory, she confesses to Star. The latter's prompt action destroys the bomb and apprehends the conspirators. Star makes Clover seem a heroine in the eyes of Spence, whose love for his wife is awakened anew.

2. **It's You, Forever**, by Cherry Lane. Rusty and Breeze are partners in a flying field, their relations strictly business. About to leave for army service, Breeze taunts her with heartlessness and unexpectedly kisses her. She is outwardly furious, inwardly thrilled. Taking a bomber up for testing, Breeze confesses over the radio that he loves her but has been too bashful to tell her face to face. Rusty is waiting for him with open arms when he lands.

3. **Love Letter**, by Virginia Wilson. Wealthy Judy, half engaged to Chuck, meets Bob at a fraternity party. She wrests a confession that he wrote Chuck's love letters to her. They admit their love, but after a fervent embrace he leaves her, chagrined at having betrayed his friend. She drops Chuck but hears no more from Bob. Unexpectedly, he shows up in uniform to claim her, explaining his desertion by the disparity in their social levels. Two weeks in the navy, however, have made him feel that social barriers vanish where love is involved.



The Department Editor and Gorky

4. **"My Heart Is My Own,"** by Edith Aldridge. Yorke calls his ward, Lisa, to account for her careless, spendthrift ways and unworthy flirtations. He kisses her violently on pretext that some one should "beat or kiss some sense into her." After dalliance with artist Roddy, whose love cools when he finds she is not wealthy, Lisa discovers that she cares for Yorke. He speaks mysteriously of some one he loves deeply without return. Imagining that he refers to Isabel, Lisa attempts to plead Yorke's case. Isabel informs Lisa that she is the one he loves, so Lisa returns to him and confesses that she reciprocates.

5. **What's in a Kiss?** by C. S. Montanye. Joel, slow to propose, watches Gay succumb to the fascination of Slugger Slade, prize fighter. She finds Slugger's kisses exciting and at length keeps a rendezvous in his isolated bungalow. She is struggling against his advances when an actress appears to claim Slugger as her fiancé. Joel confesses that he snitched on Slugger to the actress so that she would break up the affair. Convinced thereby of Joel's devotion, Gay throws herself into his arms.

6. **Marching Isn't Everything,** by Sidney Waldo. Rita scorns Jimmy because he wears a chauffeur's instead of an army uniform. Checking some mysterious radio signals, Jimmy, with her help, locates a Nazi spy-nest. When they have trapped the spies, Rita learns that Jimmy's bad knee kept him out of the army. This makes her feel free to follow the dictates of her heart and accept his proposal.

7. **Three Loves Had Brenda,** by Richard Hill Wilkinson. (Serial.) Brenda, Hollywood career girl, inheriting an unwelcome farm, enters into partnership with Jeff to convert it into a resort. She falls in love but he is aloof and impersonal. Unable to endure his indifference, she is leaving, when Jeff unexpectedly declares his love. Just then, another woman shows up, claiming to be Jeff's wife. He disappears, while Brenda carries their partnership venture through a crisis. He returns to claim Brenda, having bought off the other woman. His aloof attitude was explained by his entanglement, plus his belief that Brenda could not be happy with him on the farm.

## FROM THRILLING LOVE

8. **Love is Blacked Out,** by Helen Ahern. Paula falls in love with Greg but avoids him because she is secretly married to blacksheep Randy. Desiring Greg, Randy's sister helps Randy to escape from an asylum. He corners Paula, drags her to an isolated cabin. Greg follows, bent on rescuing her. To save Greg's life, Paula promises to remain Randy's wife. Greg, however, later proves that the marriage was not legal, so she feels free to marry him.

9. **Even Angels Must Dance,** by Roy Lopez. Shiela loves Chick, her dancing partner, but he has promised never to take advantage of their relationship and won't propose. A rival dancer tries to lure Chick away, but Shiela puts the other in a bad light—wins a coveted dancing engagement for herself and Chick. Learning how she feels toward him, Chick declares his love.

10. **Glamour in the Heart,** by Ruth Anderson. I've is rude and insulting when Florence accidentally first meets him. Later, he pretends to mistake Florence for an actress to whom he has an introduction. After an evening in which she teases him by pretending to be the actress, both admit that they were employing a pretext to be together and confess their love.

11. **Wrong Way Heart,** by Mona Farnsworth. Peter is paying Amaryllus ardent attention, but his delay in proposing convinces her he does not love her and she consents to marry Steve. Peter has talked mysteriously of something his heart is set on doing when he sells his best painting. She induces Steve to buy the painting, whereupon Peter asks Amaryllus to marry him. Pledged to Steve, she turns him down. But self-sacrificing Steve discovers the true state of her heart, and when she walks down the aisle toward the minister, she finds Peter instead of Steve waiting with the ring.

12. **For Cat's Sake,** by Peggy Gaddis. Camelia meets masterful Peter through an escapade involving her cat. He makes love in spite of her engagement to a professor. The professor proves himself a heel by attempting to poison the cat. She breaks with him and accepts Peter.

13. **Colonel's Daughter,** by Polly Sweet. Lieutenant Pete Jensen, a sergeant's son, treats Nan, a colonel's daughter, coldly, except for one impulsive kiss. Deciding that he does not love her, Nan becomes engaged to Lieutenant Rand Cameron. When the two officers are transferred to San Diego, Nan follows, intending to marry Rand in order to be near Pete. Her friend Ruth has a similar idea; she plans to marry Pete in order to be near Rand. Through Rand's injury in an accident, matters are finally straightened out. Nan learns that Pete's aloofness was due to his awareness of her social superiority, but that he really loves her.

14. **Forget How You Feel,** by Maurine Gee. Ellen is unresponsive to Jeff's desultory advances because it does not occur to her that a person of his wealth would be seriously interested in his mother's secretary, and she does not want to endanger her job. At a defense ball, she accepts the attentions of a young working man. Jeff, taking her home, evinces jealousy and proposes. Though vastly surprised, Ellen accepts.

This takes us part way through the list. As frequent reference will be made, in instalments to come, to the individual stories, this issue should be preserved for reference, together with the remainder of the thirty love-story synopses, which will be published next month. In addition, our next instalment will introduce "The Love-Pulp Formula," standard model.

## PRACTICE SUGGESTIONS

1. The student is likely to find it worth while to supplement this discussion by selecting and synopsisizing stories from other issues of the romance pulp periodicals. These will come in handy for comparison and supplementary analysis when we amplify and illustrate the formula in future lessons.

□ □ □ □

Buy WAR BONDS  
and  
STAMPS

STORY DRAFT No.

Date of draft  
Date story finished

Title

Source

Type and market

Number of words

Outline

Character

Lavinia R. Davis ("The Writer's Watch," December A. & J.) uses this loose-leaf form to systematize her writing. Actual size is 5½ inches by 8½ inches.

## THE SNOB QUESTION—CONTINUED

(Stuart Redding, lawyer-writer, in our October issue accused writers of being snobs. We announced a letter contest. Kathleen M. Carr's winning entry, and other letters, were published in the December number. We conclude the discussion with several additional letters.)

### PUBLIC FIGURES

WHAT Stuart Redding doesn't take into consideration is the peculiar relationship between the writer and the world. Any professional writer, whether he likes it or not, becomes a public figure. He is continually being made to realize that he cannot be just a by-line on the printed page. He gets letters from people he doesn't know. He moves into a rural district, says nothing to anyone, minds his business, and basks in seclusion, until a week later the grocer says, "You're Childers, the writer, ain't you?"

Strangers call on him, just because he's a writer. A voice is on the phone, with a long and involved story about poems; he never does find out who belongs to the voice. A strange dentist greets him warmly on his first visit, and mentions stories he's read over a period of years.

Like it or not, the professional writer is a public figure. And as such, he learns either quickly or the hard way that he must be careful. The hard way is a painful way. He will eventually learn that he can't write casual letters to anyone at all, except his professional conferees. No, not to his mother or brothers or sisters. Not to his boyhood friends. He will learn that the letters of a public figure are public property. He will learn this when his hometown paper publishes things he'd give his eye-teeth to recall—things he might say casually to an old friend or member of the family, but which never should be published. He finds he cannot talk casually with anybody except a few professional intimates, for the same reason.

If a writer persists in the hard way, he will find himself deeply wounded again and again; finally, like it or not, he realizes he must adopt a public personality. He must draw a line between his public and private life, public and private friends, public and private speech.

Mr. Redding's main objection, as I see it, is to the public personalities of writers; to the fact that a writer, among writers, doesn't relax and be himself. I think it's too bad, myself. Nothing seems quite so preposterous to me, so affected and precious, as a writer displaying his public personality among a group of professionals. Yet in many cases it isn't mere affectation, but a protective coloration assumed only after bitter experience.

That some enjoy this public personality, and trade on it, is regrettable. But I feel that snobbery, among full-time professionals, who eat from the business, is a very rare trait.—HENRY HAMMOND, California.

(*Authorship of this letter, by a prominent writer, is concealed behind a fictitious name.*)

### HELP FROM HUGHIE CALL

I WAS sitting here trying to put into words a scathing refutation of the article, "Are Writers Snobs? Yes!" and lamenting my lack of facility of expression, when I received the enclosed letter, which seems to me the perfect answer. It is from Hughie Call, well-known writer, whose most recent

work is a book, "Golden Fleece," which is occasioning much comment at the present time.

The generous, democratic attitude expressed in her letter cannot be attributed to personal friendship, for I have only the most casual acquaintance with Mrs. Call.—WANDA MARTIN HEWITT, 6624 Community Dr., Houston, Tex.

(*Mrs. Call's letter was a page of single-space, genuine, kindly, helpful.*)

### ALL WRITERS ARE FAKERS

MR. REDDING should have stressed the term "faker," not snob, if he meant to include all writers. A writer may not be a snob, but it is surely beyond argument that he is a faker. He can never reveal even a part of his real self. He dare not ignore, even slightly, the thousands of silly, irritating taboos and restrictions. He must follow a fixed pattern, stick rigidly with the herd, or live in the shadow of ignominious oblivion.

The writer must cower behind a mask of censorship. He must mouth artificial opinions and repress spontaneous original ideas. He must bow to the dictates of inexorable editorial custom and shy away from originality because a new thought that conflicts ever so slightly with rules laid down by Mrs. Grundy many years ago means rejection of the hardest and best effort.

Mr. Redding, though generous to concede an occasional artist to the writing fraternity, is wrong. The writer can never be a true artist. No artist can work under the whip.—JOSEPH KANTOR, 5846 No. 5th St., Philadelphia, Pa.

### WHY PEOPLE WANT TO WRITE

DIG around and find out why anybody wants to write. The same amount of time and effort expended on a job would bring him out ahead financially. So the answer is that all writers are afflicted with a Narcissus complex. Writing is a vice—like drinking or gambling. When you write a book it may be a sensation and earn you a fortune in movie rights—maybe, but you can close your eyes and run your finger down a racing form and get better odds on a horse.

And certainly writing is a stimulant. Your first published work goes to your head quicker than a quart of Scotch. I reeled about the house for days after my first S. S. was published and when my first book came out I was more obnoxious than any bar-fly. I was so damned rising-young-novelist-ish, that people ran from me. That was ten years and six books ago. I have since been held under a figurative cold shower, but most of the writers I know have yet to experience this sobering up. They go stumbling about, being hammish and dramatic, striking poses and courting the muse . . . or else they go in for being retiring and shy; a sort of don't-ask-me-about-my-work-please-I'm-too-modest attitude.

Every writer should dissect his motives and find out why he wants to write. If it is to convince the world that he is a very remarkable fellow, then he should hire a press agent—it's quicker. If he wants to make a fortune, he should invest in sweepstake tickets—it's less work and about the same percentage. If he wants emotional escape, then he or she should take on a paramour—it's more fun. But if,

after a bloody battle with his ego, he finds that writing is a commodity which he thinks he can market without the fan-fare or hush-hush reserved for geniuses, then he might come out of it with a fair amount of balance. . . . But I doubt it.

I have a file of letters from writers, most of which were received after A. & J. published material of mine, and these letters prove beyond question that practically all writers are slightly punchy.

That is, all except me—and *say*, can you do this . . . juggle your lower lip with your index finger and say, "Bub-bub-bub-bub-bub-bub!" Sometimes I sit at my typewriter for hours doing nothing else, and I can do it *just dandy*—IDABEL WILLIAMS, 2730 N. Oak Park, Chicago, Ill.

## MASKS

MY notion is that most writers, often having down spells, suffer from an inferiority complex, and try to throw it off by putting on masks that are not very deceiving. The writing game is so cock-eyed. I knew a wood-pulper who sold a story to the *Saturday Evening Post*. For two years, while he tried to repeat, folks kept asking, "When will your next one be in?" No one asks a doctor when he will do another important operation, or a lawyer when he will have another big case. This up-and-down thing in writing keeps writers fluttery—they are really unsure; and so they pose and lie, even to one another. Actors are the same, for a similar instability exists in the stage world.

How can I prove this? Well, I worked on authors for Little Brown & Co., and then for Harper & Bros.—interviewed and did articles, one or the other, on Rex Beach, Zane Grey, Rupert Hughes, Hamlin Garland, Kelland, and a score of other *leading* writers—fellows who had *actually* arrived. In the meantime, I met established distinguished writers like Richard Le Gallienne. These men, who were quite sure where they stood, and what they had achieved, so to speak, I found modest, natural, truthful, and with an utter lack of pose.

In between are writers who, because envied if and when they get along, unconsciously perhaps realize

this state of affairs, and so are guilty of everything Stuart Redding complains about.

Let one or more of these same writers become an established success, and I will bet you will see a change, for the better. The inferiority complex will disappear, and with it all the symptoms that are certainly annoying.—JOHN WILSTACH, Rhinebeck, N. Y.

## GRAND PEOPLE—WRITERS

I HAVE been an officer of two large writers organizations—one limited to poets, one general. I think I have known several hundred writers. I believe they bluff less than authors' agents, editors, and editorial assistants. The editor of a slick advised me to bluff more!

But admitting that some of us do too much of it, still let us also admit that writers are the *most friendly and informal people we know*. They are competitors, yet they are always helping each other, giving advice, pooling experiences, handing out money to needy writers here and abroad. Rarely does the giver of such aid care whether the recipient has talent or past achievement.

What if we call Edna Ferber by her first name (when she is not present), what if we say she is "our friend"? Isn't she? I believe she is. Most of us are friends to hordes of unknown writers, and call them by their first names. The first name business is a convention among poets. I know of no other vocational group so friendly—unless it be musicians, artists, or actors.

Redding had one give-away sentence—"As a member of the bar, I do qualify for a measure of respect." That is the trouble; other professions have the protection of blanket approval . . . there are examinations, licenses. Writers have not barred others from their profession by formal requirements. This, in itself, is democratic, but it has its penalties. It is enough for the lawyer to be a lawyer, but there is the notion that if a writer is a writer, his name should be known, his work remembered. So when he says, "I am a writer," someone asks his name again, and looks blank, or embarrassed.

## DOES MARRIAGE HELP—OR HINDER— A WRITING CAREER?

\$10 for the Best Letter

This month's contest is suggested by a letter of K. D. T., a New York subscriber. He writes:

Do you think that I should move from New York and somehow find grounds to divorce my wife? She is ruining my writing career. I was born without family background, but with an interest which enabled me, in college, to become a campus leader. I got acquainted with Joan at a sorority affair. There was a lot of glamour around my position as editor of the college literary magazine, and Joan was proud to exhibit me to her friends and to her high-class family. I went from college, with a brief newspaper interlude, to a staff editorial position—a large magazine.

Later on, when there came a reorganization and I was frozen out, I made a virtue of necessity, and began to free-lance, with fairly good success. Long before this, of course, Joan and I had overcome the objections of her wealthy parents and married.

The change was gradual, but eventually I realized that Joan was irritated by my work. She didn't like to have me working at the house. She was contemptuous of earnings which, compared with those of some of her friends' husbands, were small. She insisted on a social life. For months now, life has been a round of cocktail parties. I don't care for liquor myself, but, after all, one has to be one of the crowd.

I am getting nowhere with my writing career, and I know—this isn't rationalization—that my wife is at the bottom of the difficulty. She won't change her ways. And I can't change mine. We quarrel incessantly.

We have changed certain facts in our quotation to afford a measure of protection to the subscriber. But his problem is essentially as presented above. Should this couple separate? Is marriage a help or hindrance in a writing career? We offer \$10 for the best letter received by February 1, 1943. Contestants who wish entries returned should enclose postage. Address Contest Editor, Box 600, Denver, Colorado.



The business man knows someone who wrote something and got \$2.30 for it. It hardly seems a profession for a young man to waste time on. Then so much writing is sensational or drivel, or nowhere near the truth. This is less often our fault than the editors'. But it is something that puts us under the double strain of establishing writing as a profession, and trying to prove that we are *bona fide* writers. Some of us get too tense and self-conscious about it. We over-do it, make writing sound too important, ourselves sound too important. It sounds snobbish, but it is in reality our insecurity masking as something else—for we are not "members of the bar."—MARGERY MANSFIELD, Monterey, Mass.

## PRIDE IN CRAFT

I AM surprised that a man of legal training could base his premises on odd cases, on the lunatic fringe of the evidence. The neurotics, dipsomaniacs, dead-beats, crackpots, poseurs, to whom Mr. Redding refers, are *not* writers. They are of those unfortunate multitudes who pretend to be writers, and can pull the wool over Redding's eyes, but not mine.

The thousands of confidence men and fools who have posed as writers before people who didn't know writers, have made it hard as the devil for us veterans. But we aren't kicking. I looked up to writing as the greatest profession I could attain to when I was a kid, and I am still of the same opinion. I do not pretend to be much of a writer, as the world judges one; my income is well under \$3000 a year. But, by God, I am a writer. I contribute to entertainment, and I have ideals that I am fighting for.

All artistic people and highly trained craftsmen are neurotics, by which I mean high-strung, nervous people. They are likely to blow their tops now and then. They are strong, brilliant people, who will improve this race by their idealistic passions. When they get going, things burn!

It is news to me that real writers look down on any genuine craftsmen, in metal, leather, junk, or camelback rubber. It is news to me, and it is news to every *representative writer* in the profession. I admire all fields of crafts, from the harness-maker to the laboratory technician. That is, I admire them, provided they are sound enough in mind to agree that my craft requires talent and years of study the same as theirs. My fist of vituperation for any man, woman, or child who rants that anybody can write, that the true writer is not an artist, up with any other branch of art, and often the leader in it by right of idea concept. The Jules Verne sort of thing, and the H. G. Wells, and the Havelock Ellis.—RICHARD TOOKER, Phoenix, Ariz.

## WRITERS HAVE HELPED ME

I AM a young newcomer to the field of writing. My work has appeared in a few magazines but my name is known only to a small group of readers. I have written to a good many writers. If I take a particular liking to their work, whether they are established or on the way, I write to them in care of the magazine.

I tell them I am a writer coming up. I say I have done this or that. The ones who have written me formal, snooty letters are few.

I can name names. At the extreme beginning of my yen to write I wrote to O. O. McIntyre. He was the first writer I ever wrote to. He sent me a wonderful letter. Next in line was Katharine Brush. She wrote me a fine, encouraging letter. Then I wrote to a middle-class slick, and told the editor I was

about to embark on a writing career. He wrote back saying, "Please don't," that chances for success were small, only the truly great owned cars and homes, and there were far too many writers anyhow.

Sherwood Anderson, who I believe was truly the greatest of short story writers, one time wrote me four pages, single-spaced. Later on, he wrote to me often.

The biggest writers are the kindest, the most eager to assist. The windy, half-up-the-ladder ones write snooty notes, pretending they are great, having no time. The really fine writers are not snobs; they don't have to be. Maybe Mr. Redding was seeing only his reflection in the faces of the writers he calls snobs.—ELSON MAYER, Canton, Ohio.

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## THE MAN WITH THE CIGAR

BOTH men in our cover photograph, a Denver newsstand scene, are mightily important to writers. At the right, we have the proprietor. How well he displays magazines, the interest he takes in serving customers, influence sales to a remarkable extent. The enormous number of American news dealers, mostly operating small stands, makes possible many of the huge circulations of 1943.

Back of the dealer is the American News Co., leading wholesale operator, and other distributors, commonly referred to as "independents." American News, and its numerous branches, distribute *The Author & Journalist* and several hundred other magazines. They deliver to each dealer, on consignment, his "draw." He pays only for such copies as he sells. His gross profit varies with the individual book, but 25% of the selling price is perhaps most common.

The news company hauls away the unsold copies, to be returned to the publisher whole or as covers. Many publishers require covers only—that reduces express charges.

Newsstands mean much more to some magazines than to others. Mail subscription sales of A. & J., and of many other magazines going to class groups, are far above the newsstand sales. But pulp, confession, true detective, and various other magazines would be woefully handicapped without the stands.

In our photograph, there is someone even more important than the proprietor; that is the man with the cigar. Your manuscript may appeal to an editor, who buys it; he may buy several of your stories. But eventually he will learn what the man with the cigar—the reader—thinks about your stories. If the latter likes them, all is fine. If he doesn't—well, you have a problem to solve. Dealer and editor are important—but the reader counts most.

□ □ □ □

## CONTRACT WANTED

By WILLIAM W. PRATT, New York

Credit men get paid on Friday—

Boredom has its benefits.

Savings, though the sum be tidy,

Dwindle when the worker quits.

Wouldst have butter on your biscuit?

Shaves and haircuts? Patchless pants?

With a writing contract, risk it;

Otherwise, don't take a chance.

Shun "Tomorrow may be my day."

Stick to the accounting pen.

Credit men get paid on Friday—

Writers, only now and then.

# LITERARY MARKET TIPS

Ziff-Davis Publishing Co., 540 N. Michigan Ave., Chicago, is now reading Western manuscripts, from 3000 to 70,000 words. Authors interested in getting good scripts for consideration are given the hint that those coming in before January 15 will be very welcome. Authors are warned that reports may be slightly delayed at first, but that a contact made at this stage may lead to very satisfactory relations later on. Rejections will be almost by return mail, however, and authors who need speedy service need only mention the fact when submitting manuscripts. The old six-gun story isn't wanted. Stories must be of people, and not of cattle and fences and rustlers—they must have powerful plot and characterization. Problem, emotion, complication, are paramount. Rates are basically 1 cent a word, but Managing Editor Ray Palmer is willing to talk business with the right man with the right story.

*Flying Cadet*, 420 Lexington Ave., New York, a new magazine of pre-flight aviation training for young men between the ages of 14 and 19, is seeking educational material, informative articles, news of air progress, entertaining, inspirational fiction, biographical sketches of aviation leaders and true, first-hand accounts of military airmen. Fiction must be fast-moving and lend itself to dramatic illustration. Stories range between 800 and 2500 words. Short-stories may have a twist ending. All-men stories are preferred over those with a love element; if love element is present, it should be light and incidental. Rates are 2 to 3 cents a word, with standard rates for photographs accompanying articles or true accounts. Editor is Archer A. St. John.

*Predictions Magazine*, 52 Vanderbilt Ave., New York, stresses that it wants predictions of conditions in various fields of national activity, no soothsayer stuff.

*Love Story Magazine*, 79 7th Ave., New York, Daisy Bacon, editor, counsels new writers that their stories will have better chance of acceptance if they keep their lengths nearer to 3000 words than to the maximum of 6500.

*Funny Book*, Magazine for Young Folks (Parents' Magazine Press), 52 Vanderbilt Ave., New York, is a new monthly using short stories to 1500 words for boys and girls 4-7 years of age, on everyday activities of children this age, fantasy, animal stories, folk tales. Rate offered is \$35 a story. Frances Ullmann is story editor.

*Real Heroes* and *True Comics*, both published by Parents Magazine Press, 52 Vanderbilt Ave., New York, are now being edited by Elliott A. Caplin.

*Air Age*, (Columbia Publications), 60 Hudson St., New York, new fact aviation magazine edited by W. W. Scott, pays on publication for short aviation articles.

*The Magazine of Light*, Nela Park, Cleveland, Ohio, reports that all material is now industrial, and all copy staffwritten. On request, listing has been dropped from our Quarterly Market List.

*Ellery Queen's Mystery Magazine*, 570 Lexington Ave., New York, has announced an increase in rates beginning with the November issue. Hereafter, original stories will receive from \$100 to \$150. "We

want," writes "Ellery Queen," editor, "stories of detection, and/or crime, and/or mystery. No supernatural stories *per se*, although if a legitimate mystery, crime, or detective short story has supernatural or horror elements, we won't hold that against it. We have no taboos, no angles editorially; we simply want quality stories of any school within our classifications. And we would rather have a good story by an unknown author than a poor story by an established one."

*Outer (North American Trapper)*, Charleston, W. Va., V. R. Webb, editor, asks that no further material be submitted, as there is a possibility that the publication will be discontinued, or sold.

The following changes in Macfadden Publications, 205 E. 42nd St., New York, arrived too late to be made in our December Quarterly Market List:

*Radio Mirror* is now being edited by F. R. Sammis.

*True Story Magazine* has reduced length of its short stories to 7500 words, its serials to 14,000 to 30,000. Rates have been boosted to 3 cents, on acceptance.

*True Romances* wants its serials to run between

## The Old Editor

### THE SLUSH MAIL FAILS

Slush mail—the spontaneous, miscellaneous output of many writers—has been in the past a seldom-failing source of qualifying manuscripts for many publications. Editors have had to worry little that they would arrive at deadline with unfilled forms. Of course there have always been a certain number of last-minute appeals to close-at-hand writers, and cooperating agents. But the slush mail largely could be depended on.

That condition has changed. Editors who, in the past, have on policy purchased heavily from the slush mail have changed their method from necessity. Now, they are building up, as rapidly as possible, regular writers—men and women on whom they can depend for stories delivered every month.

One of my writer-friends wrote a woman editor undertaking to slant toward her publication exclusively if the editor would take some personal interest in the writer's offerings. To my friend's surprise, the editor not only undertook to give suggestions—she definitely promised to take two stories a month if the writer would first submit synopses, then undertake changes necessary in the finished script.

This condition of which I speak applies particularly to the love pulps and the confession field. Westerns and detectives are not so hard pressed.

Writers who will indicate to editors their willingness to work very closely with the latter will find their overtures are, in many cases, welcomed with great warmth.

14,000 and 20,000 words. Same length for *True Love and Romance* serials. For *True Experiences*, serials should run from 15,000 to 20,000 words.

The following changes should be noted in Dell publications, 149 Madison Ave., New York.

*Five Novels*, using Western, adventure, sport, mystery novels, 15,000-20,000 words in length, stresses the masculine viewpoint. Some love interest may be injected.

*Sweetheart Stories* is discontinuing the long novels, but using novelettes from 10,000 to 15,000 words in length. Rate is announced as a flat 1 cent, on acceptance.

*Inside Detective* changes the listed requirements from "preferably with woman interest" to "stressing mystery, detective work."

*Modern Screen* is now using movie fan personality, general articles, from 1500 to 3000 words, rather than 2000 words.

*All Western* is a new Dell bi-monthly using stories of the Old West, 3500 to 10,000, novelettes, 10,000 to 20,000. Emphasis is on action and character. F. A. McChesney is editor. Payment is made on acceptance at 1 1/4 cents a word.

*Navy Pictorial News*, a monthly using naval and sea stories, has changed its address from Portlock Bldg., to 5th Floor, Haddington Bldg., Norfolk, Va. Fred L. (Jack) Robinson is editor. The same change affects *Army Pictorial News*.

The Story Book Press, 1435 Second Ave., Dallas, Texas, reports it has discontinued publishing on a royalty basis for the duration.

*True Confessions*, 1510 Broadway, New York, has regained mailing privileges and will continue with clean confession stories without seduction or illegitimate children.

*Railroad Magazine*, one of the Munsey publications taken over by Popular, 205 E. 42nd St., New York, is now being edited by Henry C. Comstock.

*Song and Story*, 504 N. 6th St., Fort Smith, Ark., Jessamine Fishback, editor, invites poets to send entries for a contest in conventionally patterned poems, old and new. A cash award of \$25 for best in 100 selected for inclusion in a text book of verse and autobiography of contemporaneous poets, and smaller cash prizes, will be paid as soon as 100 are accepted by a judging board as suitable for publication in *Song and Story* and subsequently in the textbook. Entry in the book, if entry passes the judging board, costs nothing. However, to be eligible for cash and book awards, each entry must be accompanied by a subscription (\$3 for 12 issues) for *Song and Story* which automatically constitutes membership in Song and Story Poets' and Artists' Guild of America, publisher and copyright owner of the books and songs published by the concern.

The following magazines have been discontinued:  
*Stirring Detective Cases* (Fact & Fiction Pubs.), 260 Broadway, New York.

*Keyhole Detective Cases* (Fact & Fiction Pubs.), 260 Broadway, New York.

*Spark* (Sparkling), 260 Broadway, New York.

*Sunday School Home Visitor* (David C. Cook), Elgin Ill.

*The Comet*, 215 4th Ave., New York.

*Select Stories*, 105 5th Ave., New York.

*All-Star Detective* (Red Circle), 330 W. 42nd St., New York.

*Movie Fun* (Crestwood), 1790 Broadway, New York.

*The Franciscan Herald*, 1434 W. 51st St., Chicago.

*The Southwestern Bottler*, P. O. Box 1922, San Antonio, Texas.

*Front Page Detective* pays bonuses in addition to wordage rate of 2 cents.

*Canning Trade*, 205 Gay St., Baltimore, Md., like so many of the trade publications, finds so much material coming out of Washington that it has been forced to curtail on other lines.

*The Star Weekly*, 80 King St., Toronto, Ont., Canada, is engaged in an effort to improve the quality of its fiction content. W. John Stewart of the fiction department writes: "We want interesting stories, romance adventure, murder, spy, humor, animal, war, etc., stories of general appeal to all kinds of readers. Stories should range from 1500 to 50,000 words, with an occasional longer story provided there is sufficient merit. For full-length novels, we can start with stories up to 90,000 words which we cut to our 40,000 maximum. Romance, adventure, Western, and spy stories are preferable for novels, and there is special need for good romances. Serial stories can be any reasonable length, usually run about 5000 words per instalment, up to 8 or 9 instalments."

Fawcett Publications, Inc., 1501 Broadway, New York, announces an increase in basic rate paid for material in *True Confessions*, *Life Story*, and *Romantic Story*, from 2 cents to 2 1/2 cents a word. Bonus payments are made for exceptional stories, and rates to 5 cents a word are paid. The old-line "formula" confession story is dead. Writers will only be wasting time and postage in sending the familiar story of the "girl who is seduced, who suffers and who repents." However, romance and love will continue to be major themes and will play a part in every story. There will be the familiar emotional problems, such as infidelity, incompatibility, money, avarice, harmful pride, temptation, but wherever it is consistent with the story, there should be a theme of self-help, or self-improvement, so that the reader may freely profit from the experiences related by the narrator. The autobiographical angle is being particularly stressed in *Life Story*. Writes Ralph Daigh, editorial director, "We want every story in this book to have the characteristics of a *life story*. This makes it necessary that the reader is informed somewhat as to the childhood and family background of the narrator. Generally this holds true for the other two magazines, also, but we are placing more emphasis on it in *Life Story*. Generally speaking, we want more interesting things to happen in our stories for the edification and entertainment of our readers than has generally happened in confession stories. We want them to mirror life today—honestly, frankly, but always in good taste. Any human situation or predicament that plays a legitimate part in human existence may be used in stories for these magazines if the situation, or predicament, is presented in good taste and in a manner that cannot be objected to on moral grounds."

## NON-PROFESSIONAL WRITERS



whose stories are not selling need editorial revision of their scripts. Twenty years of editorial experience qualifies me to render that assistance. I am helping others—I can help YOU! Agents welcome stories "doctored" by me. Editors and clients freely recommend my work.

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on one story if you mention  
The Author & Journalist.**

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23 Green Street Literary Consultant Wollaston, Mass.

*Waves*, Box 1949, Long Beach, Calif., H. E. Foreman, editor, reports a need for verse for use in advertising leaflets and circulars. Theme should largely be the sea, shells, etc. Payment is on acceptance at 10 cents a line and up.

*Grain & Feed Review*, 408 S. 3rd St., Minneapolis, pays from \$3 to \$5 for articles running from 1000 to 1500 words, and \$1 for shorts less than 500 words.

*Financial Age*, 132 Nassau St., New York, is reported by a contributor to be a good market for short material with a banking slant, paying regularly early in the month following month of publication.

*Pacific Laundry & Cleaning Journal*, 121 2nd St., San Francisco, depends on its staff for practically all of its material.

*Coast Banker*, 41 Sutter St., San Francisco, uses more current news than formerly, reports little space for even very interesting feature material.

*Sir!*, 103 Park Ave., New York, is, according to Abner J. Sundell, editor, "traveling on as a monthly and moving at a right smart clip." Although some big-name copy is being used, largely the magazine is holding to its original policy of buying quality, regardless of name. However, real quality material is needed; the market is wide open for it. Mr. Sundell makes these specific suggestions to new writers: "Pan the ladies. We usually tee off on the female sex in each issue, good naturedly, of course, and with facts to back up our statements. Of course, we are a broad-minded bunch, and if the gals want to come back at the men we have a spot for them, too. . . . Secondly, we like controversial pieces; articles that will get us publicity pick-ups." Reports are quick; payment is 30 days after acceptance; and rates have a minimum of 1 cent and top of \$50 for a story not over 4000 words in length. . . . "We like our copy smart, solid, and in the groove."

*Gloves*, which was purchased by the Haire Publications, 1170 Broadway, New York, several months ago, has been merged with *Fashion Accessories*, a Haire monthly. Gertrude L. Rossiter, editor, is in the market for retail stories covering all types of accessories—neckwear, scarfs, gloves, handbags, costume jewelry, etc.—showing how they are merchandised by top-flight stores.

*Commercial Car Journal*, 56th and Chestnut Sts., Philadelphia, Pa., has prepared very complete instructions to correspondents giving facts to ascertain, ques-

tions to ask, etc., in preparing features on truck fleet maintenance.

*Motor*, 572 Madison Ave., New York, reports it is now in the market for features, well-illustrated, on automotive concerns which are doing an outstanding job of keeping their businesses running during these days of limited automobile use.

*American Lumberman*, 431 S. Dearborn St., Chicago, requests that manuscripts be submitted to E. G. Gavin, managing editor. Paul Watson is no longer with the magazine.

*Southwestern Miller*, 860 Board of Trade Bldg., Kansas City, Mo., uses news almost entirely, practically no feature material.

*Hotel Bulletin*, 342 Madison Ave., New York (260 Tremont St., Boston, Mass.) is using no outside contributions, according to advice from R. Newman, service manager.

*Fashion Features Syndicate*, now in the Markham Bldg., Hollywood, reports there it is still no market for the free-lance, as its fashion art and news are all obtained from regular sources.

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## PRIZE CONTESTS

The Dramatists' Alliance of Stanford University announces its eighth annual competition, with four awards in the field of drama. The Stevens Award honors the memory of Thomas Wood Stevens, famous director, in a prize of \$100 and presentation at the University, for full-length serious drama in either prose or poetry; the Etherage Award offers the same prize for full-length comedy; the Alden Award, of presentation and \$50, is for short plays in one act or a brief compact group of scenes, in prose or verse, realistic or fantastic, and the Gray Award of \$25 and recommendation to established journals, is given for good dramatic criticism, academic or journalistic. . . . No second prizes are given, but all plays winning honorable mention are sent with the prize-winning plays to Samuel French, National Broadcasting Co., Metro-Goldwyn-Mayer Co., and substantial production units among community theatres, as part of the Alliance's effort to introduce new playwrights to the country. . . . All contributors should write for registration sheets early. Final date for 1942 season is March 15, 1943. Address Dramatists' Alliance, Office 200Z, Stanford University, Calif.

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## CURRENT OWI SUGGESTIONS

WAR subjects which OWI recommends for magazine attention change from month to month as the war effort expands. For the coming spring, War on the Farm Front is called "probably the most important subject."

Remarks the bulletin, released to editors by Dorothy Ducas, chief, Magazine Section, "There are a host of ways to present the farm labor picture in magazines. Stories of communities which have met and are continuing to meet the sudden crisis on the agricultural front; experiences of non-farm men and women who spent their vacations or whole summers helping on the farms of California, Kentucky, Oklahoma, Connecticut, or other states; analyses of the skills needed in farm work, particularly dairying, so that people can judge their fitness for part-time or seasonal farm work; stories of specialized farm production, vital to war, from soy-bean growing to cheese-making. These are a few of the possibilities."

Farm labor information can be obtained from Fay Hunter, Farm Placement Section, U. S. Employment Service, 19th and H Streets, N. W., Washington; details of transportation, housing, wages, year-round workers, war needs and uses of crops, from T. Swann

## WRITERS

Would like to contact writers interested in joining a small group of writers in their own community, the group to be privately coached and helped with their writing. Interested in only those who are seriously determined to become successful writers. Write, giving some idea of your writing experience and problems. No postcards.

HOWARD A. GREGG

Box 98

Cambridge, Ohio

## CRITICISM, GHOSTING, REVISION

War work necessitates discontinuing my sales service, but latest market information will be furnished for all salable material. \$1.00 per short story under 6,000 words covers consideration reading; brief criticism if unsalable, or detailed treatment suggested at a separate charge. Reading fee for short-stories under 2,000 words, 2 for \$1.00, plus return postage. No folder; no free readings. Personal calls by appointment only.

**RICHARD TOOKER**

Box 148

Phoenix, Ariz.

Own work sold to nearly 100 publications from top slicks through pulps. Clients have made the Post, Esquire, etc.





Martha Ellen Wright

Because she was dissatisfied with selling only one story in three years of unguided effort, Martha Ellen Wright came to me for help late in 1939. The practical criticism, suggestions, and active market advice I gave her resulted in our selling nineteen of her stories to the love pulp magazines in the following six months.

Today, she is a successful slick and book author. In December 1942 I sold her first smoothpaper serial to *Everywoman's* and contracted with *Doubleday, Doran* for its publication this spring as her third novel.

## Victory in Forty-Three?

In winning a war or in building a career, it's coordinated effort that gets results. Results like the \$500.00 first sales to *Collier's* and *Saturday Evening Post* which I affected for Eddie Forester and Jim Lynch early in December, and William Rough's first sale to *Liberty* shortly before.

Eddie Forester was a beginner when he started with me. We sold his work from the detective pulps to *Household*, *Everywoman's*, *Family Circle* and *Liberty* before he was finally ready for *Collier's*. James C. Lynch came to me a successful pulp writer. At my suggestion he tried an airplane factory background slick; with some criticism and rewriting, we landed it in the *Post*, as his first slick sale. And William Rough twice followed my suggestions for improvement of the story which became his first slick sale, until it was so fool-proof that both *This Week* and *Liberty* wanted to buy it.

For twenty years I've developed serious writers into leading names in every literary field. If you have sold \$1,000 worth to magazines in 1942, wish to graduate from pulps to slicks, or increase your sales in either field, I will work with you on commission of 10% on American, 15% on Canadian, 20% on foreign sales. If you've sold \$500 worth in 1942, I'll grant you a 50% reduction of fees charged new writers. If you are a beginner or have sold only one or two stories, I'll have to charge you reading fees until I've sold \$1,000 worth of your work. But for these fees you receive specific, constructive criticism on unsalable scripts; revision and reprint advice on those which can be made salable. Your salable stories, of course, are immediately recommended to editors who have been buying from me for years.

My fees to new writers are \$1.00 per thousand words on manuscripts up to 5,000; on scripts from 5,000 to 11,000 the fee is \$3.00 for the first 5,000 words and 75c for each additional thousand. Special rates on longer material.

Booklet, "Practical Literary Help," and latest market letter on request.

### AUGUST LENNIGER

Literary Agent

56 West 45th St. New York, N. Y.

Harding, Office of Information, Department of Agriculture, Washington.

March is Red Cross Month. For details of Red Cross Services to the Armed Forces, including first-hand accounts of field directors and staff members who have gone into camps and to the battle fronts, write to Eugene O'Connor, American Red Cross National Headquarters, Washington. Ask for booklet, "Since Pearl Harbor."

Other subjects and suggested sources: Raw Materials Workers (Louis Falzar, War Production Drive Headquarters, Room 1239, Raleigh Hotel, Washington); No Traveling As Usual (Bryant Putney, Director of Information, ODT, Labor Building, Washington); Emergency War Housing (Angus A. Acree, Longfellow Bldg., Washington); Global Warfare Means Global Information (British Information Service, 30 Rockefeller Plaza, New York, also Washington); Fighting French, 626 Fifth Ave., New York, also Washington; Egyptian Legation, Washington; Education For War Jobs (William D. Boutwell, Office of Education, Washington); Point Rationing (Mrs. Rose Mary Hill, Department of Information, OPA, Census Bldg., Washington); Conservation of Cooking and Heating Gas (John Moutoux, WPB, Social Security Bldg., Washington); Silk and Nylon Stocking Salvage (Mrs. Mary Brewster White, Women's Unit, Conservation Division, WPB, Washington); Controlled Materials Plan (Martin Quigley, chief, Special Projects Branch, Information Division, Social Security Bldg., Washington); Children's Army (William D. Boutwell and Eugene O'Connor at Washington addresses given above); Miss Gertrude Warren, 4-H Club Work, Extension Service, Department of Agriculture, Washington; Robert Phillips, War Savings Staff, U. S. Treasury, Washington); Food Highlights (T. Swan Harding, address given above).

While OWI primarily has non-fiction treatment in mind, constructive handling of these subjects in fiction, verse, plays, and still other literary forms, is desired.

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"TOPHAND AWARDS" is what the Colorado Authors' League calls the honors bestowed on members whose entries win in an annual competition. There are nine classifications, covering various types of fiction, non-fiction, and poetry.

### "I" FOR BOOKS

To books the reading of which will notably strengthen national morale and aid the war effort, it is proposed to award the letter "I" (for "Imperative"). Extensive advertising will be placed behind the qualifying titles. Cooperative book publishers are promoting the plan.

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ANTON J. ROMATKA, 25 W. 3rd St., New York City

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**KALEIDOGRAPH, A National Magazine of Poetry**  
(Published monthly since 1929; 25c a copy; \$2 a year)  
624 N. Vernon Ave. Dallas, Texas

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**AGNES C. HOLM**

1711-J Spring Street Racine, Wisconsin

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Author, Editor, and Literary Technician

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## Q. and A. Department

For personal reply, accompany your inquiry with a self-addressed, stamped envelope. This department does not criticize manuscripts. Questions and replies below have been condensed.

I submitted to the Fort Worth *Star-Telegram* a 600-word feature story with picture on a handicapped watchmaker here. The newspaper ran it and sent me \$4-\$1 for picture and 1/2 cent a word. The story was published a little later by the *San Antonio Express*, countless Texas papers, a Salt Lake paper and many others on the *Star-Telegram's* exchange list.

This is my question: Would it not have been entirely legitimate for me to have submitted the story and picture direct to the five main regional Texas dailies? Each has its own territory.—Mrs. Y. W. HOLMES, Comanche, Texas.

► If you had offered the manuscript with the notation "Ft. Worth rights only," and similar reservations, the procedure you outline would have been quite proper. Since there would have still been the risk of other papers clipping, it would have been advisable to make simultaneous submissions. Seasoned newspaper correspondents often sell a story in several non-conflicting fields.

THE QUESTION MAN.

## In Off Hours

A. & J.:

You publish a swell monthly. I sell around \$2500 a year in my off hours, and couldn't get along without A. & J. Good luck!

Lansing, Kans.

LON FANALD.

► Much of Mr. Fanald's good work appears in business magazines.

## \$180 From Fillers

A. & J.:

I am a music teacher and for relaxation write fillers for eastern publications. My receipts to date are \$180—and the only help I have had came from the *Author & Journalist*, which I read in the public library. I am enclosing my subscription to ease a guilty conscience and because I know your publication is worth many times its subscription price.

545 East Palm,  
Burbank, Calif.

JULIUS W. HULFF.

## On the Farm

A. & J.:

Even when this farm work gets five miles deep, A. & J. still makes me want to write. I read the good market lists, the up-to-the-minute needs of publishers, and my fingers itch for a pencil.

BLANCHE H. PICKERING.

Warrenton, Oregon.

## No Officers, Dues

A. & J.:

The New Writers' Laboratory meets in Mr. H. J. Salomon's studio, 5 E. 10th St., New York. He is the perennial chairman. The group has no officers, no dues, and no obligations. Attendance has mounted as high as 50; in these war days, it is more apt to be 10-15. I'll be glad to supply meeting-date information to any inquirer.

JULIETTA B. KAHN.

609 W. 114th St., Apt. 91,  
New York, N. Y.

## Members Wanted

A. & J.:

May we use your columns to publicize the Writers Workshop that has been formed in Boston? This group is made up of writers who have the professional viewpoint. Flighty amateurs need not apply. We all mean business! Meetings are held two evenings a month, and dues are very nominal.

FRIEDA E. DAVIS, Sec'y.

114 Strathmore Road,  
Brighton, Mass.

# THE A. & J. MARKET PLACE

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